

- Aesthetic categories were developed in process of the aesthetic relation to the world, in them the history of development by world mankind under beauty laws has received reflexion. As aesthetic categories generalize practice of aesthetic activity which has historically and national caused character, their system is mobile, historically changeable, in various spheres of culture has the features. In them the important aesthetic characteristics of world around, the basic types of the aesthetic relation of the person to the validity, the most essential parties of aesthetic activity and aesthetic consciousness are embodied.



The Aesthetic Relation

Malcolm Howard Dewey



The Aesthetic Relation:

The Aesthetic Relation Gérard Genette, 1999 One of the best known continental theorists writing today Gérard Genette here explores our aesthetic relation to works of art Through an analysis of the views of thinkers ranging from David Hume and Immanuel Kant to Monroe C Beardsley Arthur Danto and Nelson Goodman Genette seeks to identify the place of the aesthetic in a theory of artistic appreciation His discussion is rich in detailed examples drawn from all of the arts The Aesthetic Relation is a companion volume to The Work of Art Immanence and Transcendence published by Cornell in 1997 Taken together the two books offer a comprehensive theory of art which addresses the work of art as at once object and action Genette maintains that our aesthetic relation to all types of objects presupposes that special attention is paid to their outward aspect rather than to their usefulness when appraising them Such appraisals while wholly subjective and temporary are expressed as objective and universal judgments about the items in question Further he asserts that our aesthetic relation to works of art in particular is based on an awareness of an aesthetic intention that defines an object as a work of art as well as on an awareness of a work's position in its historical and generic field Genius and the Aesthetic Relation of the Arts Milton Charles Nahm, 1949* *Aesthetics* Vasily Sesemann, 2007-01-01 Preliminary Material Aesthetics Definition and Object Difficulties for Aesthetics Immediate Aesthetics Perception the Material Basis of Aesthetics The Optimal Starting Point Nature or Art Three Starting Points for Aesthetics Analysis The Essential Properties of Aesthetics Perception The Internal Structure of an Aesthetic Object The Expressiveness of an Aesthetic Object and its Objective Sense Aesthetic Form and Aesthetic Structure The Relations of Natural and Artistic Beauty with Respect to Origin The Aesthetic Criterion of Natural and Artistic Beauty is the Same The Conception of Nature's Beauty in the History of European Culture The Beauty of Wild Nature The Beauty of Organic Forms Human Beauty Its Ideal Organic Beauty and the Sexual Instinct Beauty and Ugliness Their Relation in Art The Peculiarity of Natural Beauty The Relation of Primitive Art to Others Areas of Culture Attempts to Derive the Origin of Art from General Psychological Principles Criticism Stimuli for the Emergence of Representational Art The Origin of Music General Conclusions The Artist and the Child Primitive Man A General Characterization of the Creative Process The Creative Process Three Basic Moments Creative Imagination The Problem Formulation and Explication Taine's Milieu Theory and its Critical Appraisal The Psychological Theory of Numbing and its Critique The Relation of the Artist's Individual and Creativity to the Cultural Environment The Relation of the Development of Art to General Cultural Development The Historical Changing of Styles and the Theories Explaining it Introduction Beauty and Morality Art Beauty and Truth The Aesthetic of the Ancient Greeks Rationalist Aesthetics in France and Germany The Empiricist Aesthetics of the English The Aesthetics of Kant Vico German Idealist Aesthetics Schelling Hegel Schopenhauer The Formalists Fechner Contemporary Aesthetic Theories The Problem The Relation of the Art Work to the Subject Optical and Acoustic Impression Their Difference Spatial and Nonspatial Forms of Art Objective and Nonobjective Forms of Art Representational and

Nonrepresentational Art Notes Index **Herder's Relation to the Aesthetic Theory of His Time** Malcolm Howard Dewey,1920 *Herder's Relation to the Aesthetic Theory of His Time* Malcolm Howard Dewey,1920 *The Cultural Promise of the Aesthetic* Monique Roelofs,2014-04-10 Aesthetic desire and distaste prime everyday life in surprising ways The Cultural Promise of the Aesthetic casts much needed light on the complex mix of meanings our aesthetic activities weave into cultural existence Anchoring aesthetic experience in our relationships with persons places and things Monique Roelofs explores aesthetic life as a multimodal socially embedded corporeal endeavor Highlighting notions of relationality address and promising this compelling study shows these concepts at work in visions of beauty ugliness detail nation ignorance and cultural boundary Unexpected aesthetic pleasures and pains crop up in sites where passion perception rationality and imagination go together but also are in conflict Bonds between aesthetics and politics are forged and reformed Cross disciplinary in outlook and engaging the work of theorists and artists ranging from David Hume to Theodor W Adorno Frantz Fanon Clarice Lispector and Barbara Johnson The Cultural Promise of the Aesthetic lays open the interpretive web that gives aesthetic agency its vast reach **Herder's Relations to the Aesthetic Movement of the Eighteenth Century** Malcolm Howard Dewey,1920 *The Philosophical Foundations of Soviet Aesthetics* Edward M. Swiderski,1979-07-31 0 1 GENERAL DESCRIPTION OF THE PROBLEMATIC This study is devoted to an examination of a concept of crucial significance for Soviet aesthetics the concept of the aesthetic esteticiskoe Soviet aestheticians have for some time already been trying to design a concept of the aesthetic that would satisfy on the one hand the requirements of aesthe tic phenomena and on the other hand the principles of the Marxist Leninist world view The first part of this work shows how the concept of the aesthetic has been and continues to be problematic for Soviet aestheticians This task is carried out by dwelling first of all on the controversies among Soviet aesthe ticians concerning meta aesthetic issues viz the nature and scope of aesthetics as well as its place among other philosophical and non philosophical disci plines A particularly clear view of the problems that have traditionally pre occupied Soviet aestheticians is provided by an examination of what they standardly call the method of aesthetics where method is understood in the sense of an explanatory framework rather than in the strict logico scien tific sense of the term This discussion will provide the occasion to pass in review the main periods of Soviet aesthetics and the characteristic aspects of each The chapter on the sources of contemporary Marxist Leninist aesthetics brings into relief the lack of a homogeneous tradition in the question of the nature of the aesthetic and other related problems *Chinese Aesthetics in a Global Context* Zhirong Zhu,2022-01-04 This book examines aesthetic issues based on humanities principles and creates a theory of Chinese aesthetics from a global perspective by applying China s traditional and cultural history to a Western theoretical framework In particular this book emphasizes the shared features of Confucianism Daoism and Buddhism namely the unity of heaven and men unity of nature and society and the materialization of human feelings and humanization of material things It also highlights the dominant role of humans in the aesthetic relationship between human and object while

placing imagery in a focal position

Herder's Relation to the Aesthetic Theory of His Time; a Contribution Based on the Fourth Critical Waldchen Malcolm Howard Dewey, 2016-08-26 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

Everyday Aesthetics Katya Mandoki, 2016-04-22 Katya Mandoki advances in this book the thesis that it is not only possible but crucial to open up the field of aesthetics traditionally confined to the study of art and beauty toward the richness and complexity of everyday life She argues that in every process of communication whether face to face or through the media fashion and political propaganda there is always an excess beyond the informative and functional value of a message This excess is the aesthetic Following Huizinga's view of play as an ingredient of any social environment Mandoki explores how various cultural practices are in fact forms of playing since for the author aesthetics and play are Siamese twins One of the unique contributions of this book is the elaboration and application of a semiotic model for the simultaneous analysis of social interactions in the four registers namely visual auditory verbal and body language to detect the aesthetic strategies deployed in specific situations She argues that since the presentation of the self is targeted towards participants sensibilities aesthetics plays a key role in these modes of exchange Consequently the author updates important debates in this field to clear the way for a socio aesthetic inquiry through contexts such as the family school medical artistic or religious traditions from which social identities emerge

Forms of Experienced Environments Nathalie Blanc, Théa Manola, Patrick Degeorges, 2020-02-26 This book explores environmental forms in terms of their relationships to the socio politico ecological transformations currently in progress Today the environment is a central theme in political discourse scientific work and everyday life It is multi dimensional it is a living space a socio ecological system and a field of research and action However despite the presence and diversity of existing approaches the ways in which policies address environmental issues remain mainly focused on control highlighting the techno ecological managerial and curative dimensions of public actions Although public action tends to instrumentalise the environment the humanities and social sciences have initiated significant reflections in this field proposing alternative ways of thinking about the environment in its multiple aspects and scales As part of another approach to the environment that mirrors contemporary developments this

book adopts a form based approach which has been largely neglected by previous studies dealing with environmental themes The analyses provided here will open up a new perspective on the relationships between people aesthetics and environments and are drawn from different schools of research highlighting the huge potential of reading the environment through forms or conversely a reading of environmental forms

The Aesthetics of Development John Clammer, Ananta Kumar Giri, 2017-11-01 Through a unique range of theoretical and practical case studies this collection considers the relationship between the arts understood as the visual arts crafts theatre dance and literature and development creating both a bridge between them that is rarely explored and filling in concrete ways the content of the culture part of the equation culture and development It includes manifestations of culture and the ways in which they relate to development and in turn contribute to such pressing issues as poverty alleviation concern for the environment health empowerment and identity formation It shows how the arts are an essential part of the concrete understanding of culture and as such a significant part of development thinking including the development of culture and not only of culture as an instrumental means to promote other development goals

Adorno, Aesthetics, Dissonance William S. Allen, 2022-10-06 Adorno's aesthetics are one of the most important philosophical analyses of the 20th century but their development remains unclear Adorno Aesthetics Dissonance is the first book to provide a detailed study of how Adorno's thinking of aesthetics developed and to show the different dimensions that came together to make it uniquely powerful Principal among these dimensions are his intense interest in music and his historical and materialist approach In addition by studying how Adorno's aesthetics arose through interactions with different thinkers particularly Kracauer Horkheimer and Schoenberg it becomes clear that his thought changes in its relation to dialectics As a result Adorno's thinking comes to broaden the understanding of aesthetics to include the sphere of sensuality and in doing so transforms both aesthetics and dialectics through a notion of dissonance which in turn has substantial implications for the relation of his thinking to praxis

Dewey and the Aesthetic Unconscious Bethany Henning, 2022-03-30 John Dewey was the most celebrated and publicly engaged American philosopher in the twentieth century His naturalistic theory of experience generated new approaches to education and democracy and re grounded philosophy's search for truth in the needs of life as it is shared and lived However interpretations of Dewey after the linguistic turn have either obscured or rejected the considerable role that he gives to the non discursive dimension of experience In *Dewey and the Aesthetic Unconscious The Vital Depths of Experience* Bethany Henning argues that much classical American philosophy implicitly recognizes an unconscious dimension of mind that is distinct from Freud's theory Although the unconscious that emerges within American thought has never been treated systematically it found its fullest expression in Dewey's work particularly in his theory of aesthetic experience This dimension of mind illuminates the continuity between nature and culture and it provides us with an account of why artwork is often successful at communicating meanings from the ecological and intimate dimensions of life where discourse often fails If the relationship

between the human and the organic world has emerged as the definitive question of twenty first century life then the aesthetic unconscious stands as a resource for our ecological and intimate well being

The Aesthetics of Scientific Data Representation Lotte Philipsen, Rikke Schmidt Kjærgaard, 2017-08-22 How can cartoon images aid in understanding bacterial biological processes What prompts physicists to blur their images before showing them to biologists Considering that the astronomer's data consists solely of invisible electric impulses what is the difference between representing outer space as images graphs or sound How does a work of contemporary art differ from a scientific image if we cannot visually distinguish between the two How do aesthetics art and design influence scientific visualization and vice versa This volume asks critically important questions about scientific data representation and provides significant insights to a field that is interdisciplinary in its very core The authors investigate scientific data representation through the joint optics of the humanities and natural sciences The volume particularly appeals to scholars in visual and aesthetic studies data visualization scientific illustration experience culture information design and science communication

The Aesthetics and Politics of the Crowd in American Literature Mary Esteve, 2003-02-27 Mary Esteve provides a study of crowd representations in American literature from the antebellum era to the early twentieth century As a central icon of political and cultural democracy the crowd occupies a prominent place in the American literary and cultural landscape Esteve examines a range of writing by Poe Hawthorne Lydia Maria Child Du Bois James and Stephen Crane among others These writers she argues distinguish between the aesthetics of immersion in a crowd and the mode of collectivity demanded of political liberal subjects In their representations of everyday crowds ranging from streams of urban pedestrians to swarms of train travellers from upper class parties to lower class revivalist meetings such authors seize on the political problems facing a mass liberal democracy problems such as the stipulations of citizenship nation formation mass immigration and the emergence of mass media Esteve examines both the aesthetic and political meanings of such urban crowd scenes

The Poetics of the Kunstlerinroman and the Aesthetics of the Sublime Evy Varsamopoulou, 2018-02-06 This title was first published in 2002 This study of the poetics of the Romantic Künstlerinroman female artist novel brings to the foreground its salient metafictional discourse on the aesthetics of the sublime ever since its beginnings in Madame de Staël's *Corinne ou l'Italie* The book presents detailed readings of H.D.'s *Palimpsest* Christa Wolf's *Nachdenken über Christa T* and Marguerite Duras's *L'Amant* in a dialogue with Kant Freud Lacan Cixous Derrida and other philosophers theorists literary critics and writers Each novel is explored in terms of its generic affiliations its reflections on the role of literature and the writer in society and its aesthetic discourse on the sublime The book stages an inquiry into the relation between genre the sublime gender and literary history from which emerge insights into the conditions of subjectivity underlying the experience and communication of the sublime

The Aesthetics of Digital Montage Marc Furstenau, 2025-10-01 Tracing the recent changes to the technology of film editing this book offers an account of the aesthetics of digital montage It is commonly argued that the changes to the

technical apparatus of editing the emergence of new systems for digital editing have altered the basic identity or ontology of the cinema as an art Such claims it is argued in this book are based on a misunderstanding of the relation between technology and technique and more generally between the technical and the aesthetic Applying recent theories of art and employing specific concepts from philosophical aesthetics an account of cinematic art is offered that can better accommodate the kinds of technical changes that have occurred in recent decades with the advent of computer technology in the cinema An aesthetics of digital montage is presented as part of a more general proposal for a theory of technical change in the cinema

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